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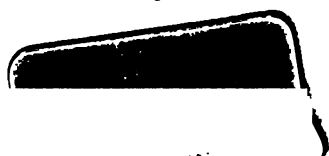
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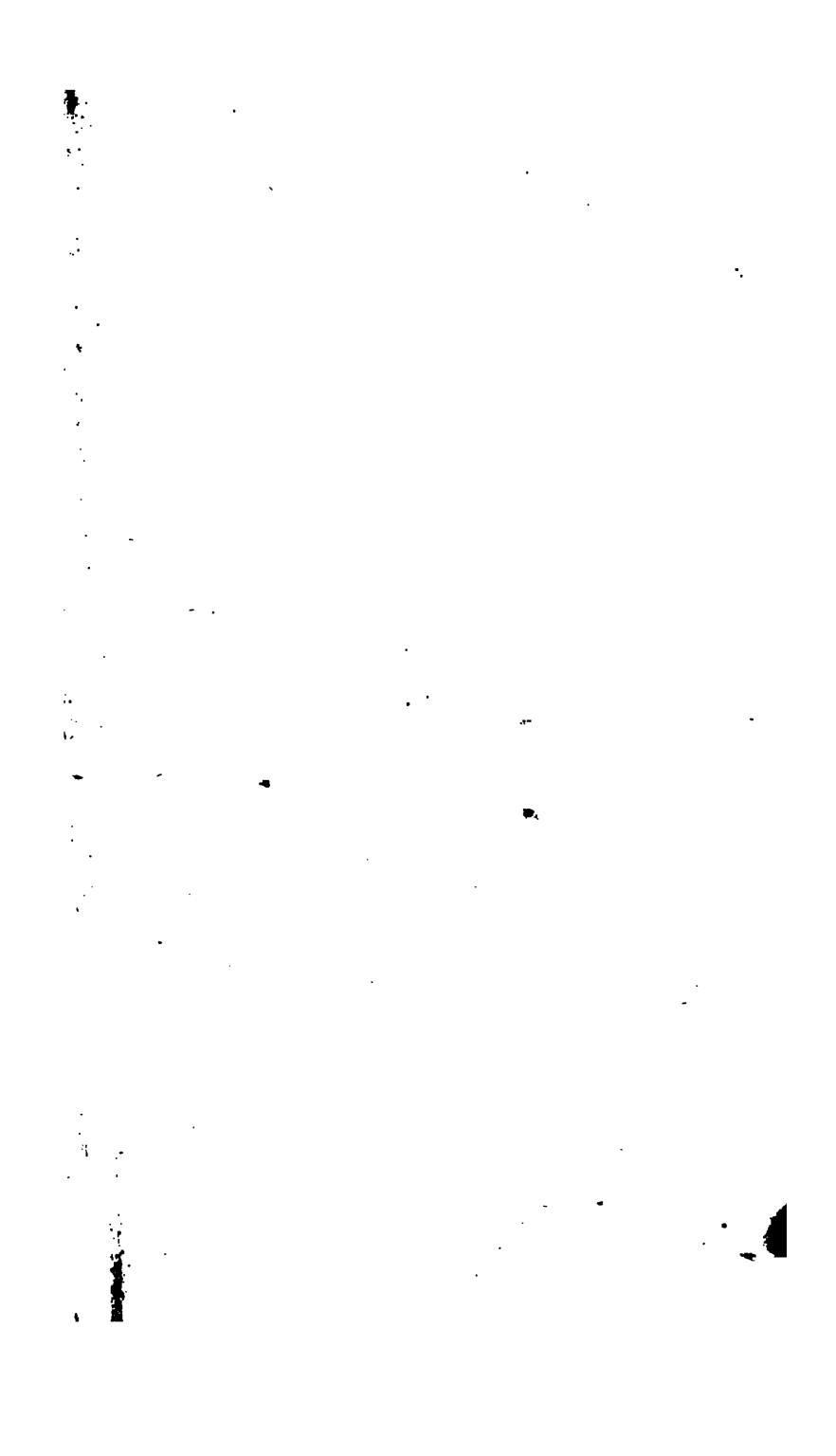
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THE
THOROUGH-BASE
PRIMER:
CONTAINING
EXPLANATIONS AND EXAMPLES
OF THE
RUDIMENTS OF HARMONY;
WITH
FIFTY EXERCISES.

BY J. F. BURROWES.

SECOND EDITION.

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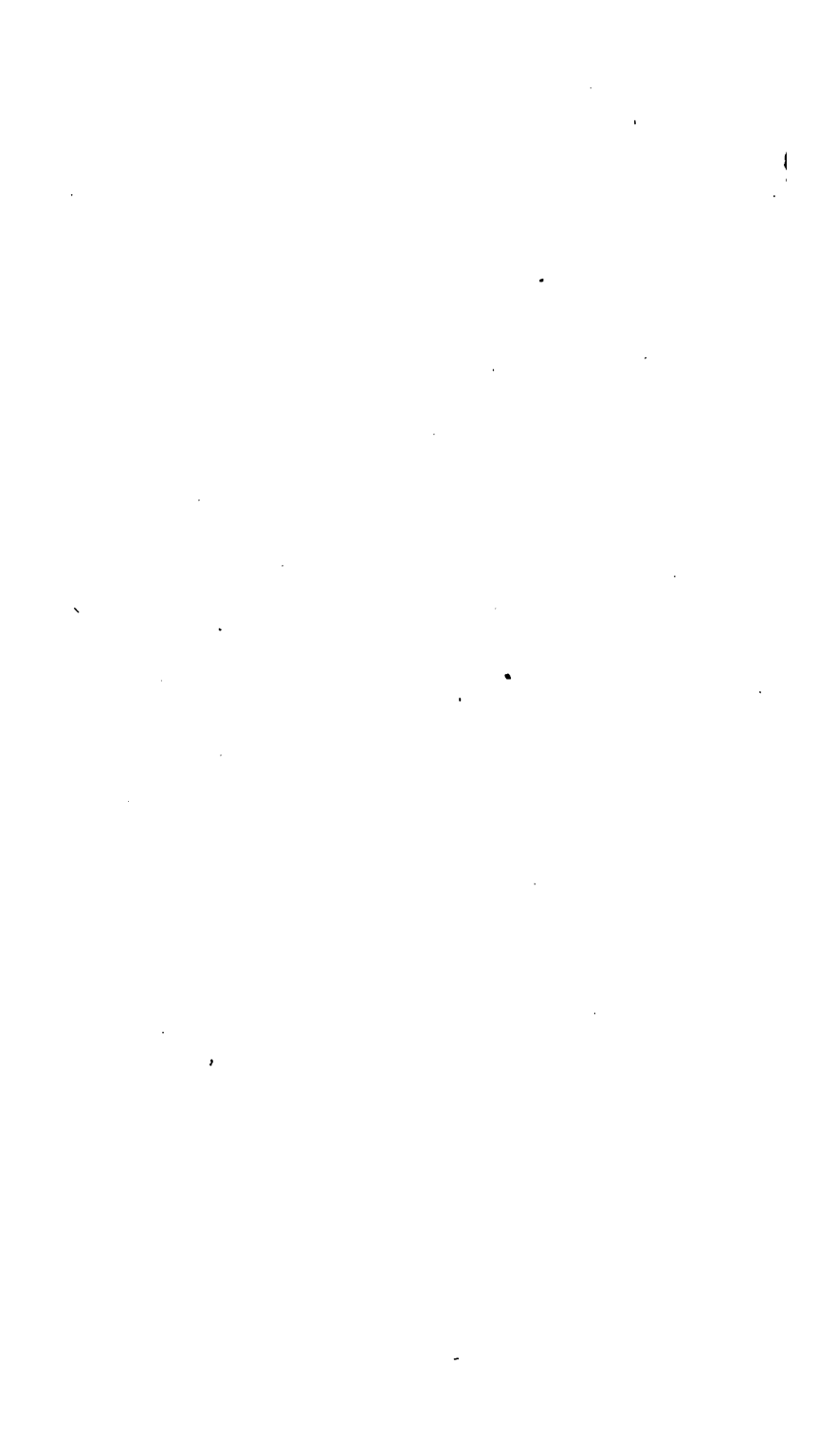
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TO
WILLIAM HORSLEY,
MUS. BAC. OXON.
THIS BOOK
IS,
WITH PERMISSION,
INSCRIBED BY
THE AUTHOR.



PREFACE.

THIS is, as the Title implies, an Elementary Work, not treating of Counterpoint, Rhythm, &c., and is only intended to enable the Student to understand and accompany figured Bases, which is indeed as far as many wish to proceed.

The Author has endeavoured to render the Explanations in this little Work as simple as possible; and in order to save the time of the Master, as well as to impress them on the mind of the Student, has accompanied the Explanation of each Chord with progressive Exercises; which plan, if not new, he hopes will be found useful.

The Exercises are not offered as specimens of Composition, being merely

calculated to introduce the Chords as they are explained, while, for the sake of Practice, the Modulations are frequently made very abrupt. Besides those which are inserted, the Pupil will find it a very excellent Exercise at different periods of his study, to accompany the Scale in various keys, sometimes taking it for a Melody and sometimes for a Base. An Exercise may also be copied without the Figures, and the Chords changed; or Discords by Suspension inserted to the Chords already marked. This, however, must be done at the discretion of the Master, whose judgment necessarily directs a mode of instruction suited to the capacity of his Pupil, and whose experience may dictate to one individual, a course which may be inexpedient for another.

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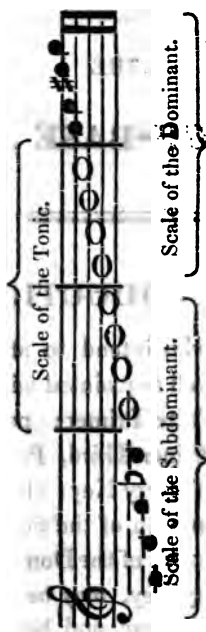
THE
THOROUGH-BASE PRIMER.

INTRODUCTION.

THE Pupils who intend to study this Book, should first be well acquainted with the contents of the Piano-Forte Primer; particularly with the Major and Minor Third, Perfect Fifth, and Leading-note of every Key: also with the formation and connexion of the Scales; bearing in mind, that the Scales of the Dominant* and Subdominant† of any Key, may be formed by making a Tetrachord above and below the original Scale, each Tetrachord, being, of course, separated by the Tone of Disjunction; for example,

* The Fifth above.

† The Fifth below.



Give an Example in the Key of* - - - -

* Here name any one in the order of Keys with Sharps or Flats at the Signature, not beyond $C\sharp$ which has seven Sharps, or $C\flat$, which has seven Flats. The Pupil, no doubt, is aware, that beyond these, double Sharps or Flats would be requisite, and although they are frequently used in the course of Modulation, they are never

OF INTERVALS.

There are two modes of reckoning Intervals; the one is, to count the number of *Sounds*; the other, to count the number of *Semitones*: the following explanation, it is hoped, will enable the Student to understand both methods.

An INTERVAL, is the distance or difference *between two SOUNDS*.

The smallest Interval upon the Piano-Forte, (to which instrument all the explanations in this book relate) is a SEMITONE, or half a Tone.

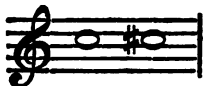
Each Key of the Piano-Forte, is a Semitone from that which is next to it, whether it be a white Key or a black one.

A Semitone is called *Chromatic*, when it retains its name and degree upon the Staff, as C, C \sharp , &c.

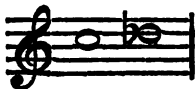
placed at the Signature, for this reason; all those Keys which require them, are called by different names: thus, the Key of A \sharp , which would require ten Sharps, (three double and four single), is called B \flat , and has two Flats; the Key of B \sharp would require twelve Sharps—is called the Key of C, which has neither Flats nor Sharps; and the same is to be observed of all those Keys beyond C \sharp or C \flat .

A Semitone is called *Diatonic*, when it *changes* its name and degree upon the Staff, as C, D \flat , &c.

All Intervals are called according to the number of letters, or degrees of the Staff, thus



is not called a Second (although it is the second sound of the Chromatic Scale) because both sounds are called C, and are upon the same degree of the Staff; but



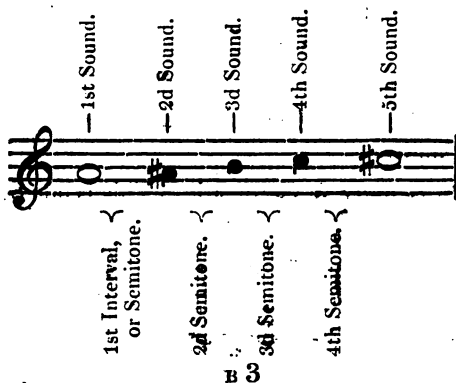
is called a Second, because it is the second letter of the *Diatonic Scale*, and is upon the next degree of the Staff.

Those Intervals which have no other designation than a *number* applied to them, are to be Sharp, Flat, or Natural, according to the Scale which is under consideration; for example, in the *Key of C*, the second of the Scale is D, the third of the Scale is E, &c.; but in the *Key of E*, the second of the Scale is F \sharp , the third of the Scale is G \sharp , &c. This rule also holds good, when Intervals are reckoned to other parts

of the Scale, as well as the Tonic; thus in the *Key of C*, the third of *D*, is *F*; but in the *Key of G*, the third of *D*, is *F#*.

Those Intervals which have Accidentals prefixed to them, must be raised or lowered from their original places in the Scale.

To prove whether any Interval be Major or Minor, it is necessary to reckon all the *intermediate Sounds* (viz. every Sound of the Chromatic Scale). If the number of *Sounds* be counted, it will be one greater than the number of *Semitones*; thus, in reckoning from *A*, to *C#*, the number of *Sounds* (of the Chromatic Scale) is Five, although *C#* is only Four *Semitones* from *A*.



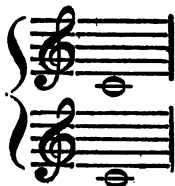
It must be reckoned thus, *from A, to A \sharp* , is one Semitone, to B two, to C three, to C \sharp four.

Thirds, Fifths, and Leading-Notes, being the only Intervals which it was necessary to explain in the Piano-Forte Primer, the Author now recommends to the perusal of the Pupil the following

TABLE OF INTERVALS.

Previous to which, it may be necessary to explain

AN UNISON,



which signifies the *same Sound* produced upon two or more Instruments. An

Unison is not an Interval, for it must be remembered, that an Interval is the *difference* between *two Sounds*.

The 2d Sound of the Chromatic Scale is



A Chromatic, or Minor Semitone.

This is one Semitone from the Note named.

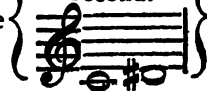
The 2d Sound is also called { A Diatonic, or Major Semitone*. } One Semitone from the Note named.



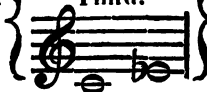
The 3d Sound of the Chromatic Scale is { A Tone, or Second. } Two Semitones from the Note named.



The 4th Sound of the Chromatic Scale is { A Sharp Second. } Three Semitones from the Note named.



The 4th Sound is also called { A Minor Third. } Three Semitones from the Note named.



The 5th Sound is { A Major Third. } Four Semitones from the Note named.



* It is to be observed, that although the same Keys of the Piano-Forte, and other Keyed Instruments, are used for C# and Db, &c. &c. it is not the case with Instruments in general.

The 6th Sound is. { A Fourth. } Five Semitones from the Note named.



The 7th Sound is. { A Sharp Fourth, or Triton, (three Tones). } Six Semitones from the Note named.




The 7th Sound is also called { An Imperfect Fifth. } Six Semitones from the Note named.



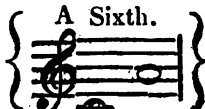
The 8th Sound is. { A Fifth. } Seven Semitones from the Note named.



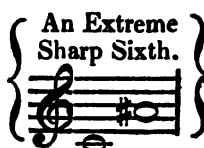
The 9th Sound is. { A Minor Sixth. } Eight Semitones from the Note named.



The 10th Sound is. { A Sixth. } Nine Semitones from the Note named.



The 11th
Sound is



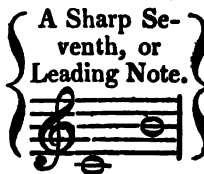
Ten Semitones
from the Note
named.

The 11th
Sound is also
called



Ten Semitones
from the Note
named.

The 12th
Sound is



Eleven Semi-
tones from the
Note named.

The 13th
Sound is



Twelve Semi-
tones from the
Note named.

The 14th
Sound is



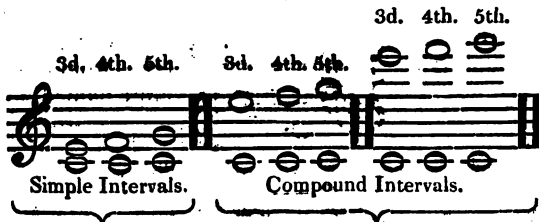
Thirteen Se-
mitones from
the Note
named.

The 15th
Sound is



Fourteen Se-
mitones from
the Note
named.

The foregoing are all SIMPLE INTERVALS; that is to say, the Sounds are exactly at the distance from each other which their names describe. No Interval is now reckoned beyond a Ninth, as the terms *Tenth*, *Eleventh*, *Twelfth*, &c. which were formerly applied to the Octave above the *Third*, *Fourth*, *Fifth*, &c. are no longer made use of; for they are a repetition of the former Sounds, and are only distinguished by the name of COMPOUND INTERVALS. For example, any E is called the Third, any F the Fourth, or any G the Fifth of C, however distant they may be from each other,



OF THE INVERSION OF INTERVALS.

The inversion of an Interval signifies, either putting the highest Note an Octave lower, or

the lowest Note an Octave higher, while the other remains in its original place.

The easiest method of knowing what any Interval will become when inverted, is to add as much to the number by which it is called, as will make up *Nine*;—the difference will give the name of the Interval when inverted. Thus an Unison (which is represented by the number One) will, being inverted, become an Eighth; a Second will become a Seventh; a Third will become a Sixth, &c. &c. For example,



OF THOROUGH-BASE.

A **MELODY** is a succession of single sounds : for example, any thing that can be sung by one voice, is a Melody. Two, or more different Sounds heard at one time, are called **HARMONY**. These sounds are derived from what is termed

the **ROOT**, the **RADICAL**, or **FUNDAMENTAL BASE**. But as it would be monotonous to use none but **Radical Bases**, other **Bases**, *derived from them*, are frequently used. The relation of the **Accompaniment** to these derived **Bases**, is expressed by **Figures** placed over or under the **Base**, and a knowledge of the **Sounds** implied by these **Figures**, constitutes a knowledge of **HARMONY**, or **THOROUGH-BASE**.

CHAP. I.

OF THE COMMON CHORD.

OF how many Sounds does a Common Chord, or Triad consist?

Three; viz. a Base Note, with its Third and Fifth.

Name the Notes which form the Common Chord of A; of B, C, D, E, F, G.

Is not the Octave to the Base generally added?

Yes.

In how many positions can the Common Chord be taken?

Three; for example,



C

14 CHAP. I. OF THE COMMON CHORD.

What is the difference between a Major Chord and a Minor Chord?

The difference is in the *Third*; for example, if the Third be Major, it is a Major Chord, if the Third be Minor, it is a Minor Chord; the Fifth in both cases must be perfect.

Write Major Chords in three positions to Exercise I; mark each Interval with a figure, as in the foregoing Example.

Write Minor Chords in three positions to Exercise I.

As the Octave to the Base is generally added, may either of the other sounds be doubled?

Yes, for instance, in the Chord of C, as many Cs, Es, and Gs may be taken as the Performer chooses.



As the Common Chord may be taken in three positions, is the Performer at liberty to take which he pleases?

If a Melody be given (as in Exercise II), he

must not write any thing above it; but if there be no Melody given, he may take the Chords in whatever position he thinks will produce the best effect.

What are the Progressions to be avoided, in writing or playing Chords?

Making consecutive Fifths or Octaves; that is to say, one part must not move in Fifths or Octaves with another: the Progression therefore of each Note must be considered. The following Example is in four parts; and must be analyzed in this way:



The first part, or Melody, is B, C; the second part G, A; consequently here are consecutive Octaves with the Base; and the third part is D, E; these are consecutive Fifths with the Base. These faults may be avoided by altering either the first or second Chord, but the following will serve as an example:

16 CHAP. I. OF THE COMMON CHORD.



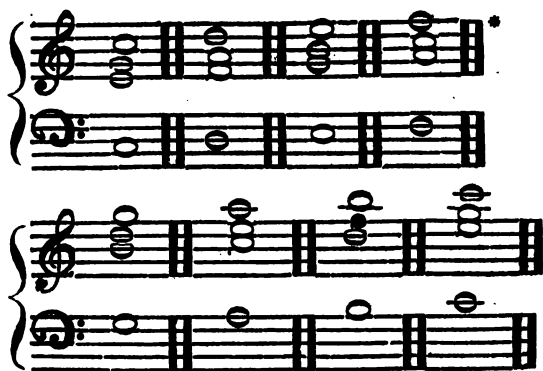
The upper part is now B, C; the second part G, E; and the third part D, C; neither of which move in Fifths or Octaves with the Base, or either of the other parts*.

Write and play Common Chords to Exercise II.

How is the Performer to decide, whether a Major or a Minor Chord is to be played?

From the Signature; for no Accidentals must be used unless they are expressed. Thus, in the Key of C, if the Scale be taken for a Base, the *Tonic* will have a Major Chord; the *Second* and the *Third*, Minor Chords; the *Fourth* and *Fifth*, Major Chords; the *Sixth*, a Minor Chord, and the *Seventh*, or *Leading Note*, cannot have a Common Chord, as it bears an *imperfect Fifth*.

* It is judged unnecessary to insert more Examples of Errors, as the Master will doubtless have opportunities enough of pointing them out, and showing the method of correcting them in the Exercises of the Pupils.



When there is no Melody given, what are the best general rules to observe, in writing or playing Chords to the Exercises?

Generally to begin and end each Exercise, with the Octave of the Base at the top; also, to move the Chords as little as possible, that is

* This Example is inserted, to show that a Common Chord may be taken to every Note of the Scale, excepting the Seventh; but the Chords must not be played in succession, as above written, on account of the consecutive Fifths and Octaves, (which the Pupil should point out by way of Exercise). Add to this, the Chords follow each other inharmoniously, as there is no Sound in one Chord which belongs to the next.—See Exercise II, in which this (excepting in one instance) is avoided.

18 CHAP. I. OF THE COMMON CHORD.

to say, when there are any sounds in one Chord, which belong to the next, they should be retained, thus :



But it must be remembered, that these rules are by no means invariable.

Write and play Exercises III, and IV. Point out which are Major, and which are Minor Chords.

CHAP. II.

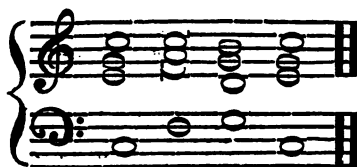
OF THE TONIC, AND ITS ATTENDANT HARMONIES.

WHAT is meant by the Harmony of the Tonic?

It signifies the Common Chord of the Key Note.

What is meant by the Attendant Harmonies?

They are the the Common Chords of the Subdominant*, and Dominant; thus the Attendant Harmonies of the Key of C, are F, and G.



* It has been before shown, that the *Fifth below*, by inversion becomes the *Fourth above*; therefore (although the word Subdominant literally means the Fifth below) the Pupil is advised for the future to consider the Subdominant as the *Fourth*, and the Dominant the *Fifth* of the Tonic.

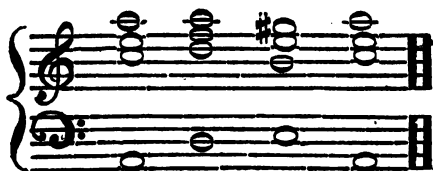
First make the Signature, then write and play the Chord of the Tonic and its Attendant Harmonies, to any, or all of the following Keys, as in the foregoing Example.

C, G, D, A, E, B, F \sharp , C \sharp .

C, F, B \flat , E \flat , A \flat , D \flat , G \flat , C \flat .

As it appears that the Chords of the Tonic, Subdominant, and Dominant, are all Major Chords, in a Major Key; are they all Minor Chords in a Minor Key?

No; the Third in the Chord of the Dominant is made Major by an Accidental, to form the leading Note of the Scale; but the Chords of the Tonic and Subdominant are both Minor.



Make the Signature of any, or all of the following Minor Keys, then write the Chords of the Tonic and its Attendant Harmonies,

A, E, B, F \sharp , C \sharp , G \sharp , D \sharp , A \sharp .

A, D, G, C, F, B \flat , E \flat , A \flat .

It is to be remarked, that every Note of the Scale may be found in the Chords of the Tonic and Attendant Harmonies; for example, in the Key of C, the Chord of the Tonic produces C, E, G: The Chord of the Subdominant (viz. F), produces F, A, C; and the Chord of the Dominant (viz. G), produces G, B, D. These will be found to comprise the seven letters; but it will perhaps be more clearly understood by the following Example, which consists of the Chords of C, F, and G: the white Notes show that the Scale may be derived from these three Roots.



Thus it appears that the First, Third, and Octave of the Scale, are derived from the Tonic; the Second and Seventh, from the Dominant; the Fourth and Sixth from the Subdominant: the Fifth, (viz. G), it appears, may be either considered as derived from the Dominant or the Tonic, as it forms part of both Harmonies. If the

Scale be taken for a Melody, and accompanied with these three Common Chords, it is better to consider the Fifth to be derived from the Tonic, as it prevents the harshness which arises from taking the Chord of G between two Chords of F, (see the Example): care must also be taken, in putting the Chords to the Sixth and Seventh, for as the Roots of these are the Subdominant, and Dominant, they make consecutive Fifths and Octaves with the Base, if accompanied with their Common Chords, thus :



These may be avoided, by making the Notes which accompany the leading Note, move thus :



Make the Signature of the Key of - - -; write the Scale for a Melody; put the Root or Fundamental Base to each Note, and afterwards fill up the Harmony by the Common Chords.

8

As the figures 5 express the Common Chord, why are
3
 they not placed over the Base Notes in the preceding Exercises?

If every Base Note were fully figured, it would be difficult to read quickly enough to play the Chords from them; therefore the figures which express the Common Chord are only used to contradict others which may have preceded them, or when any Interval of the Chord requires an Accidental.

Is it then to be understood, that those Base Notes which have no figures, are to be accompanied with their respective Common Chords?

Certainly; and it must also be observed, that when only *one* of these figures is used, the others

8 8 5

are implied, thus: 5 3, 3, 8, 5, 3, or
3,

no figures, over a Base Note, each signifies that the Common Chord is intended.

What is meant by a \sharp , \flat , or \natural , placed over or under a Base Note?

It signifies, that the *Third* of that Base Note is to be Sharp, Flat, or Natural.

Write and play Exercise V.

Does an Accidental *under* another Figure, thus,
 $\begin{matrix} 5 & 8 \\ \sharp & \flat \end{matrix}$ still relate to the *Third*?

Yes; for example, $\begin{matrix} 5 \\ \sharp \end{matrix}$ signifies a Fifth and Sharp *Third*; $\begin{matrix} 7 \\ \flat \end{matrix}$ signifies a Seventh and Flat *Third*, &c.

What is meant by an Accidental placed *before* any figure?

It signifies that the Interval is to be Sharp, Flat, or Natural. Thus $\flat 7$, means a Flat *Seventh*; $\natural 6$, means a Natural *Sixth*, &c.

What is meant by a dash, drawn through a figure, thus $4+$, $6+$?

It is another method of expressing that the Interval so marked is to be sharp: thus, $4+$ means a Sharp Fourth; $7+$ means a Sharp Seventh, &c.

What is meant by a dash after a figure; thus, $\frac{5}{3} \text{ —}$?

It is a mark of Continuation; and signifies that the Accompaniment indicated by the preceding figures is still to remain; it is also occasionally used when the Base Note is changed, to denote that the same Chord is to be played as before.



Write and play Exercise VI.

CHAP. III.

OF THE DERIVATIVES OF THE COMMON CHORD.

How many Chords ~~are~~ derived ~~from~~ the Common Chord?

Two; the Chord of the Sixth, and the Chord of the Sixth and Fourth.

How is the Chord of the Sixth produced?

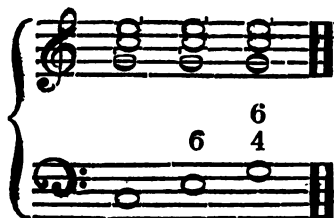
By taking the Third, instead of the Root itself, in the Base, thus :



The Root, or Fundamental Base, of each of these Chords, is C.

How is the Chord of the $\frac{6}{4}$ produced?

By taking the Fifth, instead of the Root, for a Base, thus :



The Root of each of these three Chords, is C.

Is the Performer at liberty to take these and all other Chords in what position he pleases, as in the Common Chord?

Yes; provided the Rules (which will be progressively explained) are not broken.

Write and play a Major Chord and its two Derivatives, to each Note of Exercise I; remarking, that when the Third is taken for a Base, the Chord of the 6 is produced; when the Fifth is taken for a Base, the Chord of the $\frac{6}{4}$ is produced.

Write and play a Minor Chord and its two Derivatives, to each Note of Exercise I; remarking, &c. &c. as before.

When a Base Note is marked with a 6, where is the Fundamental Base to be found?

A Base Note marked with a 6, is to be considered as the Third of another Note; consequently the Root is a Third below.

When a Base Note is marked with the figures $\begin{smallmatrix} 6 \\ 4, \end{smallmatrix}$ where is the Root to be found?

A Base Note marked $\begin{smallmatrix} 6 \\ 4, \end{smallmatrix}$ is to be considered as the Fifth of another Note; consequently the Fundamental Base is a Fifth below.

Write and play Exercise VII. First put the Root, and then the Chord.

If two or more Base Notes of the same name follow each other, and the first of them is figured; is the same Chord to be played to them all?

Certainly; for the Harmony indicated by the preceding figures, is to be continued until there is a Base Note of another name, or they are contradicted by other figures.

What is meant by two or more following figures, over one Base Note?

They signify, that as many Chords are to be played as there are following figures ; and the Root also is changed each time.

The image shows three musical staves grouped by a large curly brace on the left. The top staff is labeled 'Chords.' and contains three chords, each represented by a treble clef and a key signature of one sharp (F#). The notes for each chord are indicated by numbers below the staff: the first chord has notes 5 and 3, the second has 6 and 4, and the third has 5 and 3. The middle staff is labeled 'Derived Base.' and contains a bass clef with a single note on the second line (F#). The bottom staff is labeled 'Roots.' and contains a bass clef with a single note on the second line (F#).

Write and play Exercise VIII.

Is it necessary that every Sound which belongs to a Chord should appear in the Treble?

No; the sound which is in the Base, is frequently omitted in the Treble, and one of the other Intervals is doubled instead of it : this is to be particularly observed when the Third is in the Base, (that is to say, in the Chord of the Sixth), especially if it be a Major Third from the Root :

D 3

30 CHAP. III. OF THE DERIVATIVES

for example, the Chord of the Sixth upon E, should be written thus, or thus ;



Instead of



Is this rule to be observed every time a Chord of the Sixth occurs?

Certainly not ; for when the derived Base is a *Minor* Third from the Root, it may be either doubled in the upper part, or not : but if the derived Base be a *Major* Third from the Root, it should almost invariably be omitted in the right hand.

Write and play Exercise IX.

What is the full figuring of the Chord of the Sixth?

8
6

3; but the figure of 6 is only used, unless the other Intervals require Accidentals, as in Exercise X.

What is the full figuring of the Chord of the $\frac{6}{4}$?

8
6

4; but only the figures $\frac{6}{4}$ are commonly used.

Write and play Exercise X.

What is meant by Contrary Motion?

It signifies, that the Chords ascend, when the Base descends, or *vice versa*.



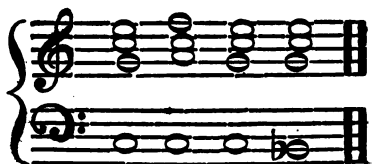
What is meant by Similar Motion?

Similar Motion implies, that both Chords and Base move in the same direction.

32 CHAP. III. OF THE DERIVATIVES, &c.

What is meant by Oblique Motion?

It signifies, that the Chords move, while the Base remains stationary, or *vice versd.*



CHAP. IV.

OF THE DISCORD OF THE SEVENTH.

WHAT is a Discord ?

A Discord is a Sound which does not form part of the Common Chord, such as a 9, 7, or 4; but the same term is also used to express a combination of Sounds in which a discordant Note is introduced.

What is meant by the Preparation of a Discord ?

A Discord is prepared, when the discordant Note has appeared in the preceding Chord; an *added* Discord, of course, implies that the Discordant Note has not appeared in the preceding Chord.

What is meant by the Resolution of a Discord ?

Every discordant Note has a regular progression assigned to it, which is termed its Resolution; for example, a Ninth must descend into

the Eighth, a Fourth must descend to the Third, &c.

How is the Discord of the Seventh produced?

The Discord of the Seventh consists of the *same Sounds* as the Common Chord (viz. the Note itself, its Third, Fifth, and *Seventh* *; consequently it is composed of *four Sounds*, and may be taken in four positions.



As the full figuring of the Discord of the Seventh is
 8
 7; is it necessary to use all these figures whenever this
 5 Chord is intended?
 3

No; the 7 alone is sufficient, and the others are only used when required for the same reasons as the figures of the Common Chord. (See p. 23.)

What is meant by a Dominant Seventh?

It signifies the Chord of the Fifth of the

* Observe, the *Seventh* is a whole Tone below the Octave.

Scale, (which, it has been before remarked, is always a Major Chord), with the Seventh added.

Why is it called the *Dominant* Seventh?

Because it governs or decides the Tonic Harmony, from its combining those Sounds which do not form part of any other Scale. Thus G, B, D, and F, cannot all be combined in any other Scale than that of C Major, or C Minor. The Major Chord of G with the Seventh, therefore, is the Dominant of C.

It appears then, that the Dominant Seventh governs equally the Tonic Major, or Tonic Minor.

Certainly; but it must be observed, that in the Minor Mode, the Third of the Dominant is always raised by an *Accidental*, to form the Leading-Note of the Scale.

Give an Example in the Key of - - -

Should the discordant Note, viz. the Seventh, ascend or descend?

It must descend either a Semitone or a Tone; this is called the Resolution of the Seventh. For example, in the Chord of G with the Seventh, F must be resolved, (that is, descend), either into E or E \flat .—See the *white* Notes.



Is there any rule for the progression of either of the other Sounds?

Yes; the Major Third of the Dominant (being the Leading-Note) must ascend a Semitone.



What Harmony most naturally follows the Dominant Seventh?

The Chord of the Tonic, either Major or Minor: thus G, with the Dominant Seventh, will be followed by the Chord of C; A, with the Dominant Seventh, will be followed by the Chord of D, &c. &c.

Write Dominant Sevenths to Exercise I, and let each

be properly resolved into the Chord of the Tonic Major, and then Minor; mark each Interval with a figure, and avoid writing them all in the same position.

As it appears that the Root either ascends a Fourth or descends a Fifth after the Dominant Seventh, is it the same with those Discords of the Seventh, which have Minor Thirds?

Yes; the natural progression of all radical Base Notes, which have been accompanied with Sevenths, is to ascend a Fourth or descend a Fifth.

Write and play Exercises XI and XII.

May the Seventh be doubled?

No discordant Notes should be doubled; for as they have a regular progression assigned to them, they would, if doubled, makes Octaves; thus:



Each F is a Seventh, and must descend to E; consequently there are Consecutive Octaves.

What is meant by an interrupted Resolution of the Discord of the Seventh?

It appears from the foregoing Examples, that the natural progression of the Base Notes which are accompanied with Sevenths, is to ascend a Fourth or descend a Fifth. This is termed the Natural Resolution of the Harmony. But if the Base ascends only a Tone, it is called an *Interrupted Resolution*.

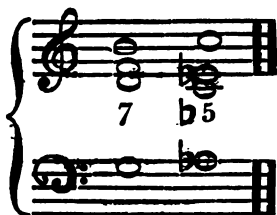


In this case the Dominant Seventh, instead of resolving into the Harmony of the Tonic, resolves into the relative Minor.

Play Dominant Sevenths to Exercise I, and let the Resolutions be interrupted as above. Do not play all in the same position.

Is there any other way of interrupting the Resolution of the Seventh?

Yes; by making the Base ascend only a Diatonic Semitone, thus:



Write and play Exercises XIII and XIV. Point out all those Chords of the Seventh which have interrupted Resolutions.

CHAP. V.

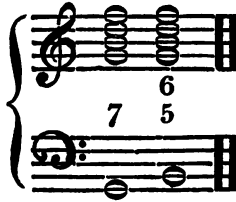
OF THE DERIVATIVES OF THE DISCORD OF
THE SEVENTH.

How many Chords are derived from the Discord of the Seventh?

Three; the $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$, the $\begin{smallmatrix} 6 \\ 4 \\ 3 \end{smallmatrix}$ and $\begin{smallmatrix} 6 \\ 4 \\ 2 \end{smallmatrix}$. These are produced in the same manner as the $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ and $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ are produced from the Common Chord.

How is the Chord of the $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$ produced?

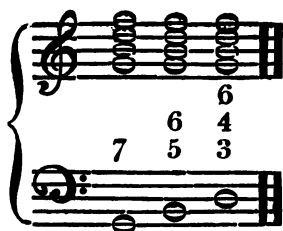
By taking the *Third* in the Base, instead of the Root; thus:



The Root of both these Chords is G with the Seventh.

How is the Chord of the $\frac{6}{4}$ produced?

By taking the Fifth in the Base, instead of the Root; thus:



The Root of each of these Chords is G with the Seventh.

How is the Chord of the $\frac{6}{2}$ produced?

By taking the Seventh in the Base, instead of the Root; thus:



The Root of each of these Chords is G with the Seventh.

Write or play the Chord of the Dominant Seventh, and its derivatives to each Note of Exercise I.

What is the full figuring of the Chord of the $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$?

$\begin{smallmatrix} 8 \\ 6 \\ 5 \\ 3 \end{smallmatrix}$ but $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$ only are generally used.

When a Base Note bears the figures $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$, where is the Root to be found?

A Base Note which bears the figures $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$, is to be considered as the Third of another Note; consequently the Root is a Third below, with a Seventh.

In speaking of the Chord of the Sixth, it was remarked, that when the Third is used for the Base, it should not appear in the upper part: is this Rule to be observed in the $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$?

Yes; when the Base Note is a *Major* Third from the Root; but when it is a *Minor* Third from the Root, it may or may not be doubled, as the performer chooses.

OF THE DISCORD OF THE SEVENTH. 43

Write and play Exercises XV and XVI.

What is the full figuring of the Chord of the $\begin{smallmatrix} 6 \\ 4 \\ 3 \end{smallmatrix}$?

$\begin{smallmatrix} 8 \\ 6 \\ 4 \\ 3 \end{smallmatrix}$ but it is generally abbreviated $\begin{smallmatrix} 6 \\ 4 \\ 3 \end{smallmatrix}$ or $\begin{smallmatrix} 4 \\ 3 \end{smallmatrix}$.

Is the figuring of this Chord ever abbreviated in any other manner?

Yes; if the Sixth be raised a Semitone by an Accidental Sharp or Natural, a single $\sharp 6$, or $\natural 6$, is considered to express the whole figures $\begin{smallmatrix} \sharp 6 \\ 4 \\ 3 \end{smallmatrix}$

or $\begin{smallmatrix} \sharp 6 \\ 4 \\ 3 \end{smallmatrix}$.

Write and play Exercises XVII and XVIII.

Should every sound belonging to the Harmony appear in the Chord of the $\begin{smallmatrix} 6 \\ 4 \\ 3 \end{smallmatrix}$?

No; the Octave of the Root should be omitted: for example,



G with the Seventh, is the Root of D; but no G is found in the Chord.

It appears in the preceding Example, that F, which is the Seventh of the Root, is made to ascend, instead of descending, according to the general Rule—Is this correct?

When the Base ascends to the Sound into which the Seventh should resolve, the Seventh is allowed to ascend by License; therefore in the preceding Example, as the Base after the 4⁶ 3 ascends to E, the F, is allowed to ascend to G.

Write again Exercises XVII and XVIII, and attend to these Rules.

As the Leading Note of any Scale cannot be a Root, on account of its having an imperfect Fifth (see page 17); what is to be considered the Root of the Second of the Scale, when it is marked with a 6? In the Key of C,

OF THE DISCORD OF THE SEVENTH. 45

for example, if D (which is the Second of the Scale) be marked with a 6, is the Leading Note B, the Root?



No; if, on referring to the supposed Root, (when the figures indicate the derivative of a Common Chord) it is found to bear an *imperfect Fifth*, the real Root is still a Third lower with the Seventh:—Thus the Root of D with a 6, according to the general Rule, should be B, with a Common Chord; but as B has an imperfect Fifth, the Root is G with the Seventh—consequently a 6 upon the *Second* of the Scale must be considered as a $\begin{smallmatrix} 6 \\ 4 \\ 3, \end{smallmatrix}$ and the Octave of the Root, (viz. G) is omitted, according to Rule:

Write and play Exercises XIX and XX.

What is the full figuring of the Chord of the $\begin{smallmatrix} 6 \\ 4 \\ 2? \end{smallmatrix}$

8

6

4

2; but it is generally abbreviated either $\begin{smallmatrix} 6 & 4 \\ 4 & 2 \end{smallmatrix}$,

or a single 2.

Is the figuring of this Chord ever abbreviated in any other manner?

Yes; when the Fourth is raised a Semitone by an Accidental Sharp or Natural, a single 4 \sharp , or $\sharp 4$, is considered sufficient to express the whole

figures $\begin{smallmatrix} 6 & 6 \\ 4\sharp & \sharp 4 \end{smallmatrix}$ or $\begin{smallmatrix} 6 \\ 2 \end{smallmatrix}$ or $\begin{smallmatrix} 6 \\ 2 \end{smallmatrix}$.

Write and play Exercises XXI and XXII.

What is meant by passing through the Seventh?

When the Harmony of the Dominant is followed by the Chord of the Tonic, the Seventh is frequently passed through in this way:

&c. &c.

Are two Fifths ever allowed to succeed each other?

An imperfect, may follow a perfect Fifth in descending :



Write and play Exercise XXIII.

Does a single 5, \flat 5, or \sharp 5 over a Base Note, always imply the Common Chord?

Not if the Fifth so implied be *imperfect* ; for example, if ~~there are~~ no Flats or Sharps at the Signature, all the following marks imply *imperfect* Fifths :



consequently they cannot be considered as Roots.

Where then is the Root to be found?

The Root is to be found in the manner de-

scribed in page 45; therefore the above marks are to be considered as abbreviations of the figures $\overset{6}{5}$.

Write and play Exercise XXIV.

Must the Leading Note, (viz. the Major Third of the Dominant), always ascend?

Its natural progression is to ascend, but when the Seventh is taken in two following Chords, the Leading Note of the First is allowed to descend a Chromatic Semitone, and forms the Seventh of the other; thus:



If the Leading Note is in the Base, as in the Chord of the $\overset{6}{5}$, is it in that case allowed to descend?

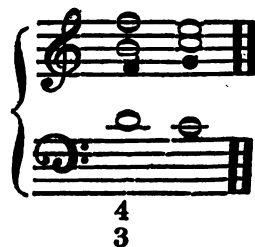
Yes, according to the same Rule; for example:



In what case may the Seventh be doubled?

It is sometimes doubled in the Chord of the 6 4 in preference to taking the Octave of the 3,

Root: in this case the lowest of the two is made to ascend, in order to avoid the Octaves.



Write and play Exercise XXV.

CHAP. VI. OF DISCORDS BY SUSPENSION. 51

Eighth, and the Chord is in all other respects to be treated in the same way as if it were not used:—the same is to be observed when the Fourth is used instead of the Third.

May the Discords of the Ninth and the Fourth be used without preparation?

Generally speaking, they should be prepared; although instances may be met with when they are not so.

Must they be resolved?

Yes; both Ninth and Fourth must be resolved, by descending either a Semitone or a Tone.

Write and play Exercises XXVI and XXVII.

Is there any Rule for the preparation of the Discords of the Fourth and the Ninth?

The Fourth may be prepared by any Interval except the Second; but the Ninth must never be prepared by the Eighth, on account of its making *hidden* Octaves, as may be seen in the following Example :

52 CHAP. VI. OF DISCORDS BY SUSPENSION.

6 9 8 9 8 6
4 9 8

Prepared by the 3d. Prepared by the 5th. Prepared by the 8th.

Write and play Exercises II, III, IV, V, and VI, and insert Fourths or Ninths, wherever they can be admitted, taking care to prepare and resolve them properly.

Are the Ninth and Fourth ever used at the same time, instead of the Eighth and Third?

Yes; for example,

6 9 8
5 4 3

Write and play Exercise XXVIII.

Write and play Exercises XV and XVI, and insert the Discord of the $\frac{9}{4}$, wherever it can be admitted.

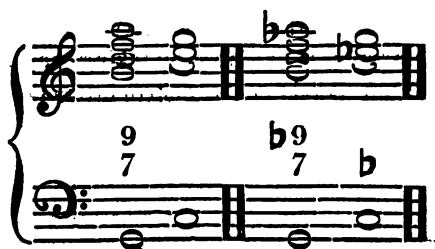
CHAP. VI. OF DISCORDS BY SUSPENSION. 53

Are the Discords of the Ninth and the Fourth, ever used with the Discord of the Seventh?

Yes ; the $\frac{7}{4}$ occurs frequently, but the $\frac{9}{7}$ is not often used when the Root is played in the Base, though it is frequently so upon one of the Derivatives.

Is the Ninth always a Tone above the Octave?

No, it is sometimes a Semitone ; in which case it is called a Flat Ninth. It is to be remarked, that the $\frac{9}{7}$ resolves into the Harmony of the Tonic Major, and the $\frac{b9}{7}$ resolves (generally, but not always) into the Harmony of the Tonic Minor.



54 CHAP. VI. OF DISCORDS BY SUSPENSION.

What is the natural progression of the Root after the $\frac{9}{7}$?

It is the same as after a Dominant Seventh, viz. it either ascends a Fourth, or descends a Fifth; for $\frac{9}{7}$ is only a suspension of $\frac{8}{7}$, consequently it makes no difference in the progression of the Root.

Write and play Exercises XXIX and XXX.

What is the Chord of the $\frac{5}{2}$?

It is an Inversion of the $\frac{5}{4}$; for the $\frac{5}{4}$ suspends the Common Chord, by taking the *Fourth* instead of the *Third* in the *Treble*, and the $\frac{5}{2}$ suspends the Chord of the Sixth (which it must be remembered, is produced by taking the *Third* in the *Base*) by taking the *Fourth* instead of the *Third* in the *Base*; for example :

The musical notation consists of three staves. The top staff is a treble clef staff with a key signature of one flat (B-flat). It contains two measures of music. The first measure has a quarter note G4, a quarter note F4, and a quarter note E4. The second measure has a quarter note D4, a quarter note C4, and a quarter note B3. The middle staff is a bass clef staff with a key signature of one flat. It contains two measures of music. The first measure has a quarter note G3, a quarter note F3, and a quarter note E3. The second measure has a quarter note D3, a quarter note C3, and a quarter note B2. The bottom staff is a bass clef staff with a key signature of one flat, labeled 'Root.' on the left. It contains two measures of music. The first measure has a quarter note G3, a quarter note F3, and a quarter note E3. The second measure has a quarter note D3, a quarter note C3, and a quarter note B2. Fingerings are indicated by numbers 4, 3, 5, 2, 6, and 4, 3 above the notes.

Write and play Exercises XXXI, and XXXII.

CHAP. VII.

OF THE CHORD OF THE DIMINISHED SEVENTH.

How is the Chord of the Diminished Seventh produced?

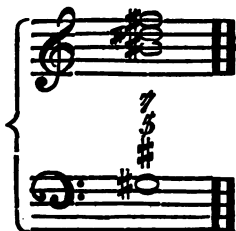
It may be produced by taking any Chord of the Dominant Seventh, and raising the Base a Chromatic Semitone—thus :



How does it happen that the same sounds are used to accompany G with the Seventh, and G# with the Seventh?

It must be remembered, that no Accidentals are to be used unless they are expressed by the figures, consequently the Third, Fifth and

Seventh to G, or G \sharp , will be B; D, and F, there being no Flats or Sharps at the Signature. If the Harmony of the *Dominant Seventh* were required to the G \sharp , it would be necessary to mark it thus :



As the Chord of the Diminished Seventh has an imperfect Fifth, (see the Example*) is the Root to be found in the manner described in page 45?

Yes, excepting that the supposed Root in that case appears to bear a Common Chord, but having an imperfect Fifth, the real Root is a Third lower with the Seventh; whereas in the present instance, the supposed Root bears a Seventh; therefore the real Root is a Third lower, with the $\frac{9}{7}$.

Repeat both Rules.

When that which is supposed to be the Root bearing a Common Chord, is found to have an imperfect Fifth, the real Root is a Third below, and bears a Seventh.

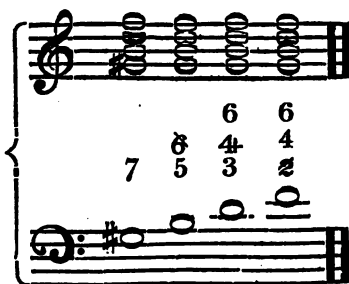
When that which is supposed to be the Root bearing a Seventh, is found to have an imperfect Fifth, the real Root is a Third below, and bears

a $\frac{9}{7}$.

Write and play Exercises XXXIII, XXXIV, and XXXV.

How many Chords are derived from the Diminished Seventh?

Three; viz. the $\frac{6}{5}$, $\frac{4}{3}$, and $\frac{4}{\sharp}$ for example,



The figures to all these Chords denote them

to be derived from G[#] with the Seventh ; but for the reason before given, the real Root is

E, with the ⁹7[#].

Are the same Rules to be observed with these Chords, as with the Derivatives of the Dominant Seventh ?

Yes ; therefore when the Major Third of the *real Root* is in the Base, it must not appear in the Treble, neither must the Discordant Notes (viz. the Seventh or Ninth of the real Root) be doubled.

Write and play Exercises XXXVI, and XXXVII.

CHAP. VIII.

OF THE CHORD OF THE EXTREME SHARP SIXTH.

How is the Chord of the Extreme Sharp Sixth produced?

It may be produced by taking the Chord of the $\frac{6}{4}$ or δ —viz. the $\frac{4}{3}$ —and lowering the Base a Chromatic Semitone.



The Base in this Chord must be considered as lowered by License, and the Chord must be treated in all respects, and the Root found, as if the Base were not lowered. In the foregoing Example, the Root of E, is clearly A with \sharp^7 ;

the Root of the $E\flat$ must also be considered the same, the E being lowered by License.

What is the natural Resolution of this Chord?

Its Resolution is the same as the \mathfrak{E} , viz. the Root ascends a Fourth; therefore the $E\flat$, in the foregoing Example, will resolve into the Chord of D Major, and the $D\flat$, will resolve into the Chord of C Major.

Is there any rule for the Progression of a Base Note, which bears the Chord of the Extreme Sharp Sixth?

Yes; it must descend a Diatonic Semitone, and its most usual Resolution is into a *Major* Chord; thus:



How is the Performer to decide whether the Chord of the Sharp Sixth, or the Chord of the Extreme Sharp Sixth, is intended?

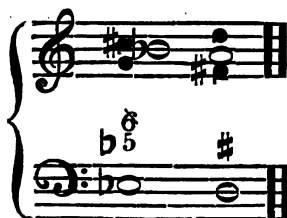
The Signature will determine it, as will be seen from the following Example :



The plain 6 in the latter case implies the Chord of the Extreme Sharp Sixth, the C being Sharp from the Signature.

Write and play Exercises XXXVIII, and XXXIX.

May the Ninth of the Root be taken with the Chord of the Extreme Sharp Sixth? (See the White Notes).



No; because B \flat being the Ninth of the Root, descends to A, and thus makes perfect Fifths with the Base, which also must descend.

Is there no case in which the Ninth of the Root can be taken with the Chord of the Extreme Sharp Sixth?

It is sometimes done when an *intermediate*

Chord is inserted between the Extreme Sharp Sixth, and its Resolution, thus:



The $\sharp 6_4$, which is here taken upon the D, must be considered as a suspension of the Chord of D, for the Root after the $E\flat$, must be D^* .

Write and play Exercises XL, and XLI.

* This is one of many exceptions which might be given to the general rules, but the Author has avoided them as much as possible in the present little volume; conceiving that the ground-work of Harmony should be first thoroughly understood, before the varieties of which it is susceptible, are attempted to be acquired.

CHAP. IX.

OF CADENCES

How is a common Cadence, or Close, to be made?

A Cadence, in its most simple form, consists of the Harmonies of the Subdominant, Dominant, (viz. the attendant Harmonies), and Tonic ; thus :



But as the progression from the Chord of the Subdominant to the Dominant is harsh, the Tonic Harmony is frequently *inserted* upon the Dominant Base, previous to its own Chord ; thus :



and the Seventh is generally added to the Harmony of the Dominant, as above.

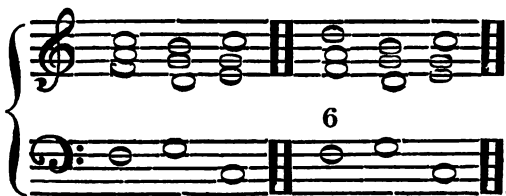
Make a Cadence in the Key of - - -, as above described.

Is there any other way of varying the Cadence, and avoiding the harshness between the Subdominant and Dominant?

Yes, by means of what is called the *added Sixth*.

What is meant by the added Sixth?

The Chord of the added Sixth is produced by making the Subdominant bear the Chord of the Sixth, instead of its Common Chord, by which the harshness is avoided.



Give Examples in different Keys.

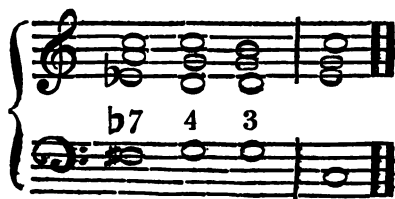
Are the Fifth and Sixth of the Subdominant ever taken at the same time?

Yes, in this manner :



Is there any other method of varying the Cadence ?

Yes, the Subdominant is sometimes raised a Chromatic Semitone, and the Chord of the Diminished Seventh taken upon it, thus :



But this, and others which are to be met with, may be considered as variations upon the Common or Authentic Cadence, the basis of which is, the SUBDOMINANT, DOMINANT, and TONIC.

What is meant by an Authentic Cadence ?

When the Tonic Harmony is preceded by the

Harmony of the Dominant, it is termed an Authentic Cadence ; the foregoing are all Authentic Cadences.

What is meant by a Plagal Cadence?

A Plagal Cadence signifies, that the Tonic Harmony is preceded by the Harmony of the Subdominant.



Give an Example in the Key of - - -

How is a Cadence to be made in a Minor Key?

In the same manner as in a Major Key, viz. by the Harmonies of the Subdominant, Dominant and Tonic: remarking of course, that the Chords of the Subdominant and Tonic are Minor, and that the Chord of the Dominant must be made Major by an Accidental.



The Seventh may or may not be added to the Chord of the Dominant, as above.

Make a Cadence in the Minor Key of - - -

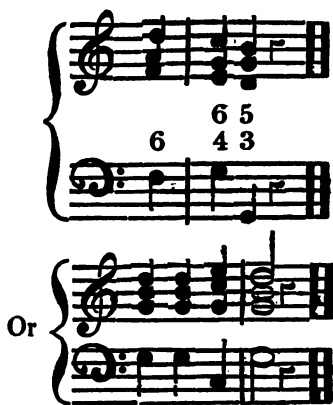
Is the Chord of the added Sixth ever used in making a Cadence in a Minor Key?

Yes :



What is meant by a half Cadence?

A half Cadence is made by ending a passage upon the Harmony of the Dominant, preceded by the Harmony of the Tonic.



Make a half Cadence in the Key of - - -

How is a Cadence to be interrupted?

It may be done in the same way that the Resolution of the Dominant Seventh is interrupted, viz. by making the ~~Base~~ ascend a Semitone or Tone, instead of going to the Tonic, thus :



There are, however, many ways of varying, as well as interrupting the Cadence: these may be seen in the Exercises.

CHAP. X.

OF THE CHORD OF THE SEVENTH, FOURTH, AND SECOND, &c. &c.

How is the Chord of the $\frac{7}{4}$ produced?
2

It is produced by taking the Chord of the Dominant Seventh upon the Tonic Base. For example, the Chord of G with the Seventh upon C in the Base, or D with the 7th upon G in the Base, thus :

7 4 8 7 #7 4 8
2 3 # 2 3

What is the Resolution of this Chord?

It resolves into the Harmony of the Tonic :
see the above Examples.

Write or play the Chord of the $\begin{smallmatrix} 7 \\ 4 \\ 2 \end{smallmatrix}$ and its Resolution upon D, &c. &c., taking care to put the proper Accidentals to the Notes and Figures.

Write and play Exercises XLII, and XLIII.

How is the Chord of the $\begin{smallmatrix} 7 \\ 6 \\ 4 \\ 2 \end{smallmatrix}$ produced?

It is produced in the same manner as the preceding Chord, and differs from it only by taking the *Flat Ninth*, instead of the *Octave* of the Root; for example, G with $\begin{smallmatrix} b9 \\ 7 \end{smallmatrix}$ upon C in the Base, and D with the $\begin{smallmatrix} b9 \\ 7 \end{smallmatrix}$ upon G in the Base.

What is the Resolution of this Chord?

It resolves into the Harmony of the Tonic: see the above Examples.

72 CHAP. X. OF THE CHORD OF THE

Write or play the Chord of the $\begin{smallmatrix} 7 \\ 6 \\ 4 \\ 2 \end{smallmatrix}$ and its Resolution, to D, &c. &c.; taking care to put the requisite Accidentals to the Notes and Figures.

Write and play Exercise XLIV.

What is meant by a Pedal Base?

When one Base Note is held, or repeated to several Chords, it is called a Pedal Base; for example:

8 #7 b9 8 #7 8
 5 6 7 6 6 5
 3 4 5 4 4 3
 2 3 2

All the Discords, it is to be observed, must be resolved in the same manner, as if their respective Roots were played instead of the Pedal Base.

Write and play Exercise XLV.

SEVENTH, FOURTH, AND SECOND, &c. 73

What is meant by a Ground Base?

It signifies a repetition of several Base Notes, to which a different Accompaniment is added each time. See Exercise XLVI.

CHAP. XI.

OF SEQUENCES, &c.



WHAT is a Sequence?

A Sequence signifies a succession of one or two Chords of the same species, taken upon a regular progression of the Base ; *most* Sequences, it must be observed, are accompanied with two Notes only in the Treble.

Give an example of a Sequence of Sixths.



By suspending the upper Notes, a Sequence



of Sevenths and Sixths may be produced;
thus :



This Example *may* be considered as a variation of the former, made by suspending the upper Notes ; but it is more regular in a Sequence of Sevenths and Sixths, to consider the Sixths as

$\begin{smallmatrix} 6 \\ 3 \end{smallmatrix}$
Chords of the 4, consequently the Roots of the foregoing Example are,

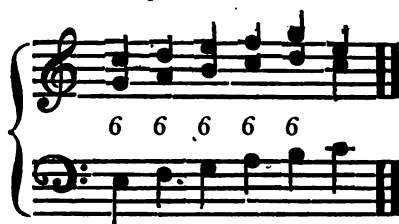


This will also serve as a specimen of a Sequence of Sevenths.

76 CHAP. XI. OF SEQUENCES, &c.

Is a Sequence of Sixths ever used in ascending?

Yes; for example :



This may be varied into a Sequence of Fifths and Sixths; thus :



Write and play Exercises, XLVI, XLVII, XLVIII, and XLIX.

When Chords are written to Base Notes which are not figured, how is it to be ascertained what Chords they are, and what are their Roots?

Reckon at what Intervals the written Notes are from the Base, taking no notice of those

Sounds which are doubled; this will give the full figuring, from which the Root may be found in the usual manner. The essential figures only, must be written, for the reasons already given.

What is the proper figuring and Root of



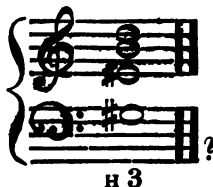
It must be reckoned in this manner—F is the Seventh, B the third, D the imperfect Fifth—

the full figuring then is $\overset{7}{5}$, consequently a 7 is $\underset{3}{5}$

the only figure necessary to be written. The Root at first may be supposed to be G \sharp with the Seventh, but for the reason given in page 58, it is

E with the $\overset{9}{7}$
 \sharp .

What is the proper figuring and Root of



E \sharp is the δ , B the Third, D the Imperfect Fifth; the full figuring is $\overset{\delta}{5}$ the essential figures $\overset{\delta}{3}$; the Root C \sharp with the $\overset{9}{7\sharp}$

What is the proper figuring and Root of



F is the Sixth, B the Second, D the Fourth; the full figuring is $\overset{6}{4}$ the essential figures $\overset{4}{2}$; the Root G with the $\overset{b9}{7}$.

What is the full figuring and Root of



F is the Sixth, C \flat the Flat Third, D the

Fourth; the full figuring is $\overset{6}{4}$ the essential
 figures $\overset{4}{b}$; the Root B b with the $\overset{b9}{b7}$.

Add the requisite figures, and name the Roots of the
 Chords in Exercise L.

CHAP. XII.

OF MODULATION, &c.



WHAT is meant by Modulation?

Modulation implies a change of Scale, by the introduction of Roots which do not belong to the original one.

What is meant by a Transition?

A Transition also signifies a change of Scale.

What then is the difference between a Modulation and a Transition?

A Modulation from one Key to another, is made by using those Chords which are common to both, or those which are nearest to them, by which the ear is gradually prepared for the new Key; but a Transition is made by going suddenly from one Key to another; for example, from C to A \flat .



What are the most usual Modulations?

The most usual are, from the Tonic to the Dominant, Subdominant, or Relative Minor.

How is it to be ascertained when a Modulation is made from one Key to another?

The most decisive proof is the Chord of the Dominant Seventh, (or any of its Derivatives) ; this one Chord determines the Tonic from its combining (as before remarked), all the Sounds, which prove that it is not in either of the Keys related to that which is supposed : for example, the Dominant Seventh upon G, proves that the Tonic can be no other than C (either Major or Minor), for the following reasons :



82 CHAP. XII. OF MODULATION, &c.

The F \sharp proves it is not in G, (the Dominant).

The B \sharp proves it is not in F, (the Subdominant).

The G \sharp proves it is not in A Minor, (the Relative Minor).

Is there any other way of knowing what Key is modulated into?

Yes; the Chords of the Subdominant and Dominant, combine the Sounds before mentioned, and thus determine the Tonic.



Is not the Chord of the Tonic itself a certain indication of a Key?

Not alone; for example, the Chord of C, is common to the Keys of C, G, and F; therefore unless it is accompanied with some other Chords, it is by no means certain that the piece is in the Key of C.

In what manner is a Modulation to be made from the Tonic to the Dominant?

By raising the fourth of the Scale a Chromatic Semitone; therefore a Modulation from the Key of C, to the Key of G, is made by introducing F \sharp . The return from the Dominant to the Tonic, must be made by lowering the Seventh of the *New Scale* a Chromatic Semitone; consequently the return from G to C, must be made by introducing F \flat .

Modulate from the Key of --- to its Dominant, and back again.

How is a Modulation to be made from the Tonic to the Subdominant?

Exactly the reverse of the former; that is to say, in order to modulate from the Tonic to the Subdominant, the Seventh must be lowered a Chromatic Semitone; and to return, the Fourth of the Subdominant must be raised again: therefore a Modulation from the Key of C, to the Key of F, must be made by introducing B \flat ; and the return from F to C, by introducing B \sharp .

Modulate from the Key of ---, to its Subdominant, and back again.

How is a Modulation to be made from the Tonic to its relative Minor?

By raising the Fifth of the Scale a Chromatic Semitone; therefore a Modulation from the Key of C, to the Key of A Minor, is made by introducing G \sharp ; and the return must be made by introducing G \flat .

Modulate from the Key of --- to its relative Minor, and back again.

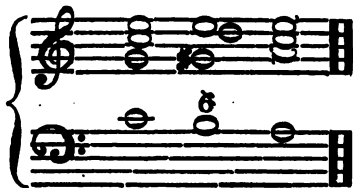
How are other Modulations to be made?

The methods of modulating from one Key to another, are so various, that it is impossible to give any general rule.

The Author thinks it necessary to remark, that the subsequent Examples and Observations upon Modulation, are not inserted as models for imitation; but are introduced for no other purpose than to give the Student a habit of thinking upon the subject.

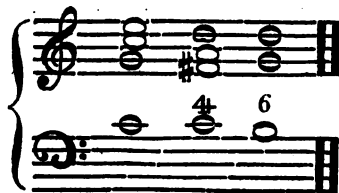
A Modulation may be made from any Major

Chord to its relative Minor, by taking the Chord of the δ , upon the Semitone below; thus:



By this means, therefore, Modulations may be made from the Tonic, either to its relative Minor, or the relative Minors of its Dominant, or Subdominant.

A Modulation from any Major Chord to its Dominant, may be made by taking the Chord of the 4^+ , (viz. the $\frac{4^+}{2}$) upon the same Base Note.



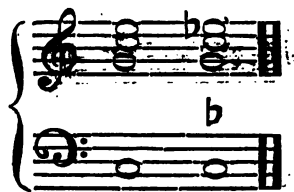
From any Minor Chord, a Cadence may be

easily made, either in its own Key; into its relative Major; or the Dominant of its relative Major; thus:

The image displays three musical examples, each consisting of a treble and bass staff joined by a brace. The first example shows a progression of chords in the key of C major: C major (C-E-G), F major (F-A-C), and C major (C-E-G). The second example shows a progression: C major (C-E-G), F major (F-A-C), and F major (F-A-C). The third example shows a progression: C major (C-E-G), F major (F-A-C), and C major (C-E-G). Each example includes figured bass notation below the bass staff, indicating the intervals of the chords: 6, 4, 7 for C major and 6, 4, 3 for F major.

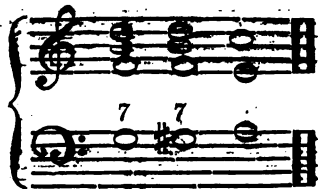
Any Major Chord governs equally the Tonic Major or the Tonic Minor; for example, the Chord of C, governs F Major, or F Minor.

Some Modulations are made, by changing the Tonic Major to the Tonic Minor :

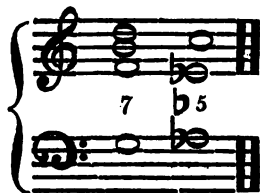


or *vice versa*.

By changing a Dominant Seventh into a Diminished Seventh, a Modulation may be made into the relative Minor :



By an interrupted Resolution of the Dominant Seventh, a Modulation may be made into the Minor Sixth of the Scale ; thus G with the Seventh, is the Dominant of C, but by the interrupted Resolution, it goes into A♭.



The Chord of the Extreme Sharp Sixth, resolves into the Major Chord of the Semitone below; in the Key of C, therefore, the $\sharp 6$ upon the Tonic, will resolve into B Major; upon the Dominant, into F \sharp Major; and upon the Subdominant, into E Major.



Exercise L. is inserted, to show in what manner a Modulation *may* be made from the Key of C, to every Note of the Chromatic Scale, Major and Minor:—Each piece should be written or played several times, and the Student should add a different termination each time, in the following manner :

To those which are from C to a Major Key,

FIRST, make the Cadence in the Key desired.

SECONDLY, make a Cadence in the relative Minor.

THIRDLY, in the Dominant of the Key desired.

FOURTHLY, in the Subdominant of the Key desired.

To those which are marked from C, to a Minor Key;

FIRST, make a Cadence in the Key desired.

SECONDLY, in the relative Major.

THIRDLY, in the Dominant of the relative Major.

The Cadences should be varied, and occasionally interrupted; the Student should also be

required to modulate from C, to any other Key, in another and less sudden manner than that set down. When this is done with a tolerable degree of facility, Exercises may be given in the following manner :

Modulate from the Key of - - (Major or Minor) to the Key of - - (Major or Minor), and back again.

What is meant by writing in parts?

It signifies writing for several voices or instruments ; each part is generally written on a separate Staff.

What is Counterpoint?

Counterpoint is the art of arranging the sounds belonging to the Harmony, so that each has its proper progression.

What is Simple Counterpoint?

Simple Counterpoint implies, that the Notes in each part are of equal duration.

What is Figurative Counterpoint?

Figurative Counterpoint implies, that the parts consist of Notes differing from each other in value.

What are Passing Notes?

Passing Notes are those which move from one Harmony to another, without forming a component part of either.

What is meant by Music in Score?

It signifies a piece composed for several Voices or Instruments (or both), written on several Staves, one over another, according to the number of parts, so that the whole which is intended to be performed by the several Voices or Instruments, may be seen at one view.

What is meant by playing from Score?

Playing from Score, signifies playing Music written as above described, and giving as nearly as possible the general effect of the whole composition upon one Instrument.

What is meant by TASTO SOLO, or T. S.?

It signifies, that the passage which is so marked, is to be played exactly as it is written; that is to say, no Chords are to be struck.

How is a passage to be played which is marked UNIS?

It literally means, that all the parts are in

unison, and no Chords are to be played ; but as Unisons cannot be produced upon one Instrument, the passages so marked are generally performed in Octaves.

In the foregoing pages, it has been the Author's great endeavour to unite the utmost brevity with the Pupil's instruction. Should he be found to have erred in this respect, he will still flatter himself, that they who have made themselves well acquainted with his Work, will find no difficulty in understanding other Works, which, from their extent, admit of much greater detail.

EXERCISES.

THESE Exercises are intended to be copied upon a music slate, or upon music paper, leaving one Staff for the Chords. All the Intervals should be marked with Figures, until the Pupil has acquired a facility of naming them when either writing or playing; after which they may be discontinued.

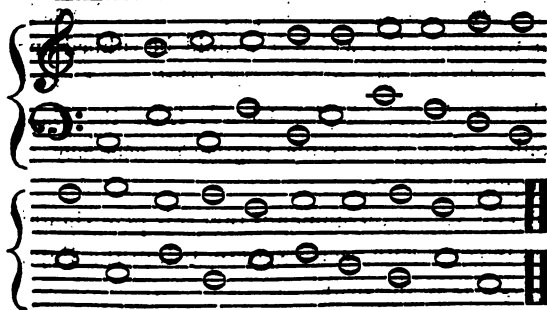
When the errors are pointed out and corrected, the Pupil should play the Exercise as it is written; after which it should be rubbed out and written again, perhaps several times. Lastly, the Pupil should play Chords from the Base only, until a tolerable degree of accuracy is acquired.

The Author recommends that this plan should be pursued with each Exercise, before the Pupil proceeds to the next.

EXERCISE I.*



EXERCISE II.

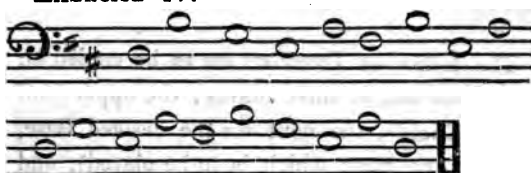


* A Bar and Pause are placed between the Base Notes, to shew that the Chords in this Exercise are to be considered quite unconnected with each other.

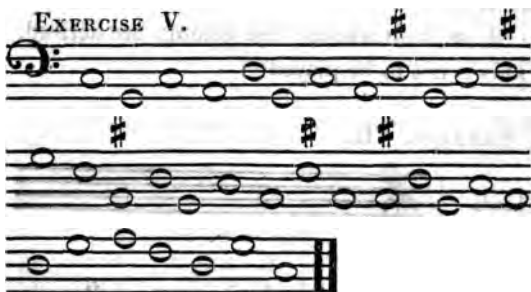
EXERCISE III.



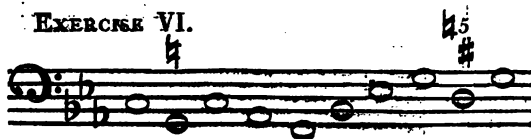
EXERCISE IV.

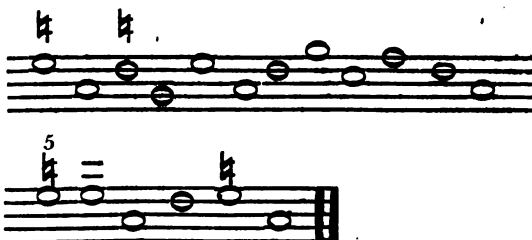


EXERCISE V.



EXERCISE VI.





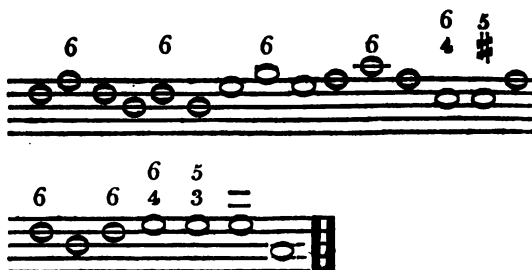
The following Exercises are to be copied on the middle one of three Staves; the upper Staff for the Chords, the next for the derived Base, (that is, the Base which is to be played), and the lowest for the Fundamental Base, which is to shew from whence the Chords are derived. (This is not to be played).

EXERCISE VII.

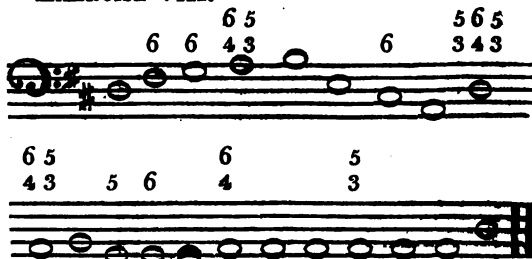
Chords. {

Derived Base. {

Root, or Fundamental Base. {



EXERCISE VIII.

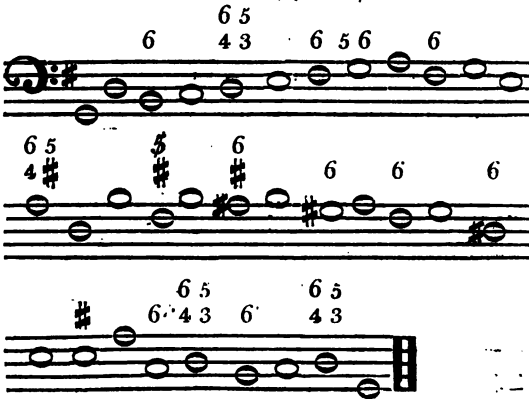


EXERCISE IX.

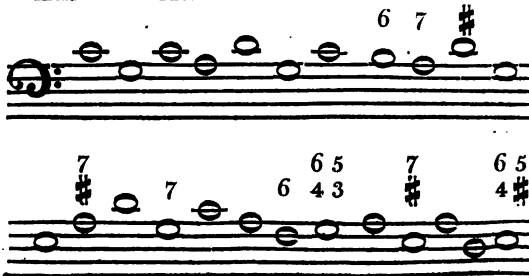




EXERCISE X.

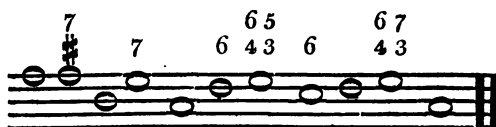


EXERCISE XI.



EXERCISES.

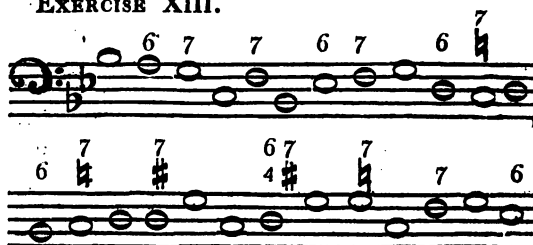
7 -



EXERCISE XII.

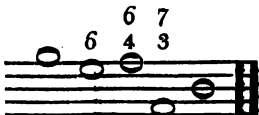
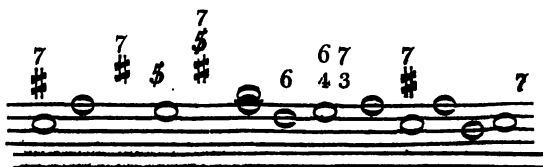
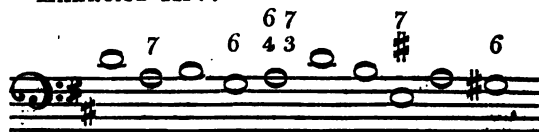


EXERCISE XIII.





EXERCISE XIV.

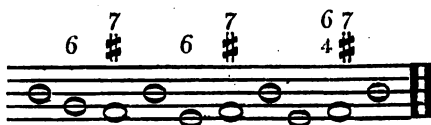


EXERCISE XV.



EXERCISES.

9.



EXERCISE XVI.

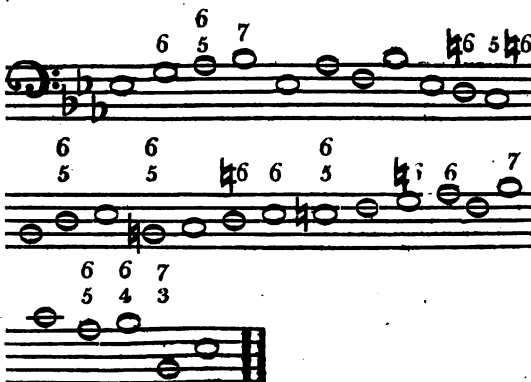


EXERCISE XVII.

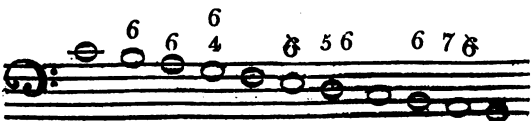




EXERCISE XVIII.



EXERCISE XIX.



EXERCISES.

11

6 6 6 6 6 6 6
5 b 5 b b⁴ b₅ b⁶ b 5

b 6 5 b⁷ 5 5 6 6 6

6 6 7 7 6 7

EXERCISE XX.

6 6 6 7 6 6
4 3 5 5

b 5 6 b⁷ 5 b⁷ 5 b⁶

7 6 6 6 6 7 7 7
b 5 4 3 b 7

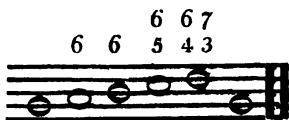
6 6 7
5 4 3

EXERCISE XXI.

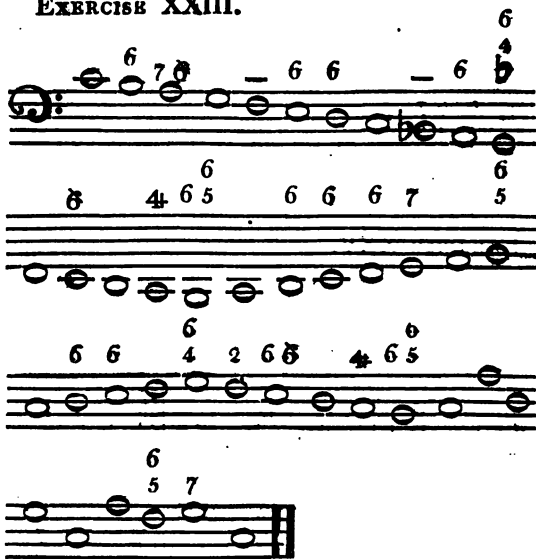
Exercise XXI is written on three staves. The first staff is in G major (one sharp) and 3/4 time, starting with a treble clef and a key signature of one sharp. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingerings are indicated above the notes: 6 5, 6 4 #, 4, 2, 6, 6, #, 4, 6. The second staff is in G major and 3/4 time, starting with a treble clef and a key signature of one sharp. The notes are D4, C4, B3, A3, G3, F#3, E3, D3. Fingerings are indicated above the notes: 4, 6, 4, 6, 6, 7, 6, 5. The third staff is in G major and 3/4 time, starting with a treble clef and a key signature of one sharp. The notes are D3, C3, B2, A2, G2, F#2, E2, D2. Fingerings are indicated above the notes: 6, 7, 4, #.

EXERCISE XXII.

Exercise XXII is written on three staves. The first staff is in G minor (two flats) and 3/4 time, starting with a treble clef and a key signature of two flats. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Fingerings are indicated above the notes: 7, 4, 6, 6, 4, 6, 5. The second staff is in G minor and 3/4 time, starting with a treble clef and a key signature of two flats. The notes are D4, C4, B3, A3, G3, F#3, E3, D3. Fingerings are indicated above the notes: 6 7, 6 4 #, 6, 6, 6, 6, 2. The third staff is in G minor and 3/4 time, starting with a treble clef and a key signature of two flats. The notes are D3, C3, B2, A2, G2, F#2, E2, D2. Fingerings are indicated above the notes: 6, 4, 6, 6, 4, 7, 7, 6, 5.



EXERCISE XXIII.



EXERCISE XXIV.



7 6 6 5 8 7 8 7

4 4 6 6 4 7 8 7

2 6 5 4 2 6 # 7

6 6 7

5 4 3

EXERCISE XXV.

6 8 6 6 # 4 2

6 5 4 8 b7 b5 b6 b 6 b7 b5 4 3

b7 6 4 6 6 6 7 6 4 6 7

5 2 6 6 4 # 6 2 6 #

7 7 6 6 7

7 5 6 4 #

EXERCISE XXVI.

4 3 9 8 6 5 9 8 6 4 3 5 4 3

6

6 4 3 — 5 9 8 6 5 9 8 6 5 9 8# — 6

6 7

6 6 4 3

EXERCISE XXVII.

6 4# 6 5 9 8 6 4 3 2 6

6

4# 5 9 8 4 3 9 8 4 3 5 = 4 3 7 5 9 8

6 5 — 7

6 4 4# 7

EXERCISE XXVIII.

6 6 9 8 6
5 9 8 7 5 4 3 6 4 3 5

9 8 6 9 8 4 6 9 8 4 7
4 3 5 4 3 2 5 4 3 2 9 8 6 4

4 6 5 9 8 7 4 4 4 4
2 6 5 4 3 2 6 2 6 6 2 6

9 8 6 9 8
4 3 3 5 9 8 6 5 4 3 6 5 4 3 7

EXERCISE XXIX.

5 4 6 4 9 8 6 9 8
3 2 5 2 6 7 - 4 3 5 4 3

4 6 9 8 9 8 7 7 4
2 5 4 3 4 3 - 9 8 2 6 6

EXERCISES.

17

6 5 4 3 7 6 4 6 7 4 3 7

6 7

EXERCISE XXX.

9 8 7 - 6 9 8 6 5 4 3

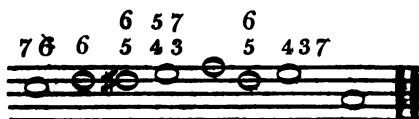
5 7 6 6 7 7

EXERCISE XXXI.

5 4 5 6 7 6 4 3 6 5 4 3

5 4 3 2 6 7 6 4 3 2 6 7 6 5 4 3 9 8

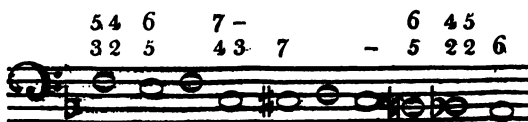
d



EXERCISE XXXII.



EXERCISE XXXIII.



EXERCISES.

19

6^{b7} ^{b7} 6 6 7- 4 3 7 9 8[#] 4 3 6

EXERCISE XXXIV.

^{b7} 6 5 4[#] - 6[#] 6

7 8^{b7} ^{b7} 4 3 - 6 4[#] 7[#] 9 8^{b7} 4[#]

4[#] 9 8 3 6[#] 6 7 4[#] 6 7

EXERCISE XXXV.

6 6[#] 6 6 6 4

7 6 4 6 6 b7 4 3 4 2

b7 4 3 6 4 7 6 6

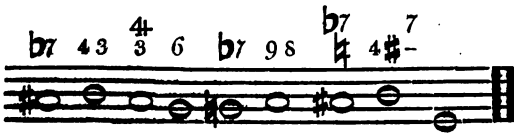
6 7 4 3

EXERCISE XXXVI.

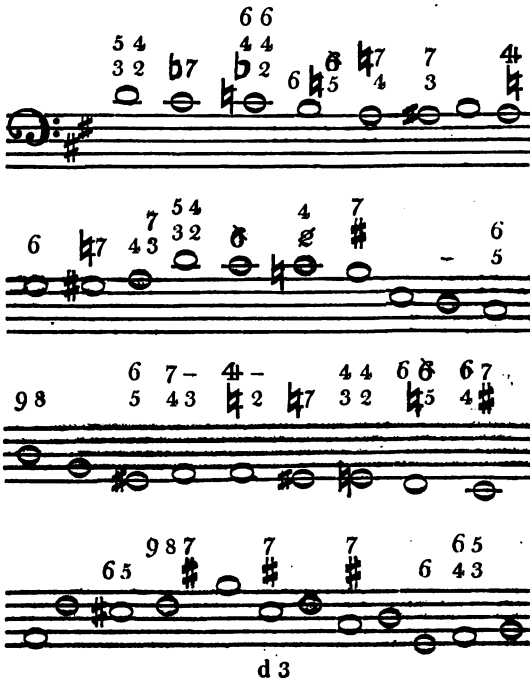
7 98 7 4 3 9 8 7 4# b7 4 4 b2

6 b7 4 3 - 9 8 b7 6 b5 6 b7 4 3 7-

4 4 5 3 2 2 6 7 6 5 5 b7 6. 5 5 7 9 8 7 4 3 b7



EXERCISE XXXVII.



6 9 8 7 $\sharp^b 6$ δ 6
 5 4 3 $\sharp 7$ \sharp $\sharp 7$ 4 $\sharp 5$ 5 4 3

$\sharp 7$ 7
 $\sharp 7$ 4 3

EXERCISE XXXVIII.

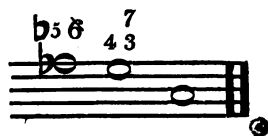
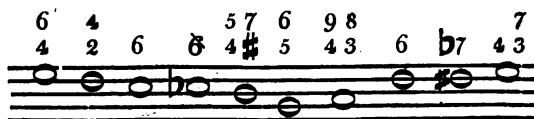
5 4 $\sharp 4$ 5 δ 5 4 6 $\sharp 4$ -
 3 2 2 2 6 δ δ $\sharp 2$ 5 $\flat 2$ 6 δ

\sharp $\sharp 7$ $\sharp 4$ 6 $\sharp 4$ 6 $\flat 7$ 4 7
 \sharp \sharp 2 5 2 6 5 $\flat 7$ 4 \sharp

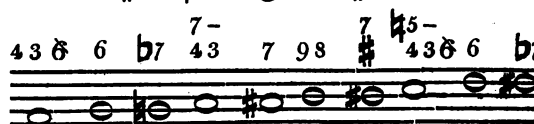
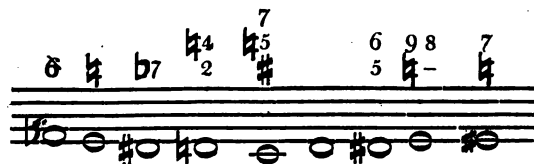
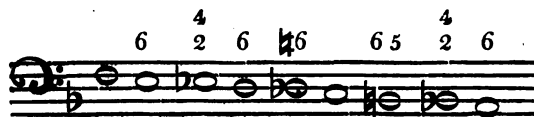
$\sharp 7$ $\flat 7$ 9 8 7 4 \sharp δ 5 $\sharp 5$ 6
 \sharp \sharp \sharp \sharp \sharp \sharp \sharp \sharp \sharp

EXERCISES.

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EXERCISE XXXIX.



6 8 # 2 4 7 3 2 6 2 4 5 2

6 8 4 4 6 4 5 4 5 6 5 8 7

6 5 8 6 6 4 3 2 6

8 6 7 5 4 3

EXERCISE XLII.

6 7 - 5 4 5 6 6 #

6 5 4 3 3 2 2 6 6 #

6 7 4 6 7 7 4 8 4

3 4 3 2 3 2 6 6 7 6 b7 4 3 7

9 8 6 5 6 b7 6 b7 - b7

4 3 4 3 6 4 # 4 3 4 4 3 3

9 8 7 6 9 8 6 9 8 5 8 4

4 - # 4 3 5 4 3 5 4 3 # 3 2

6 6 7 4 8

5 4 3 2 3

EXERCISES.

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$\begin{matrix} 7 & 8 \\ 4 & 3 \\ 2 & - \end{matrix}$
 $\begin{matrix} 6 \\ 5 \end{matrix}$
 $\begin{matrix} 7 & 8 \\ 4 & 3 \\ 2 & 6 \end{matrix}$
 $\begin{matrix} 7 & 6 & 5 \end{matrix}$

$\begin{matrix} 6 & 7 & 5 & 6 & 7 & 4 & 3 \\ 9 & 8 & 6 & 4 & 3 & 5 & 2 \end{matrix}$

EXERCISE XLIV.

$\begin{matrix} 6 & 8 \\ 5 & 4 & 4 & 5 \\ 3 & 2 & 2 & 3 \end{matrix}$
 $\begin{matrix} 6 \\ 5 \end{matrix}$
 $\begin{matrix} 6 & 7 & 6 & 4 & \sharp 4 \\ 4 & 3 & \sharp 4 & 3 \end{matrix}$

$\begin{matrix} 7 & 8 \\ 4 & 3 \\ 2 \end{matrix}$
 $\begin{matrix} 6 & 7 & 5 & 6 & 7 & 4 & 3 \\ 9 & 8 & 6 & 4 & 3 & 5 & 2 \end{matrix}$

EXERCISE XLV.

7
b6 7
8 4 b7 6 4 8 5 6 6 5 7 4 8
3 2 3 4 2 3 2 6 5 4 # - 2 3 6 7 6

b7 7-6 4 4- 7- 6
5 4 3 4 2 b7 3 2 6 6 4 # b5

7
6 6 7 7 4 8
4 3 7 6 5 4 4 3 2 3

EXERCISE XLVI.

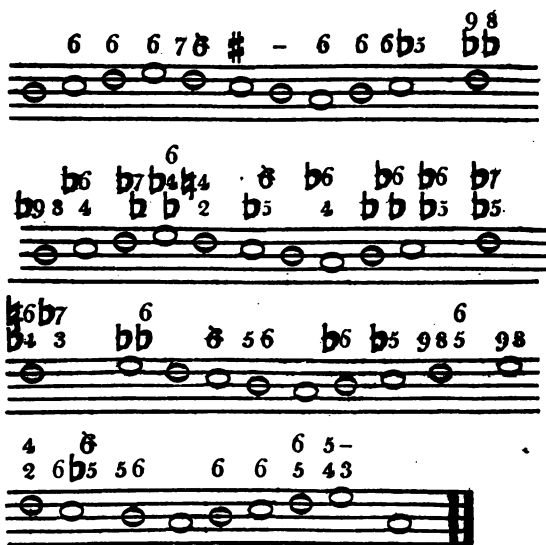
6 6 5 - 6 6 6 4 # 5

5 6 6 7 6 b7 b5 4 6

7 6 5 6 5 6 5 6 5 6 7 6 7 6 7 6 7 6

EXERCISES.

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EXERCISE XLVII.



C

7 6 6 6 6

5 4 6 7
3 2 6 5 4 #

6 6 6 4 6 9 8 6 7 4 8
6 6 4 5 2 6 5 6 - 4 # 2 3

EXERCISE XLVIII.

7
5 6 5 4 8
3 4 3 2 3

6 7 6 7 #

6 5 4 2 6 5 4 2 6 5

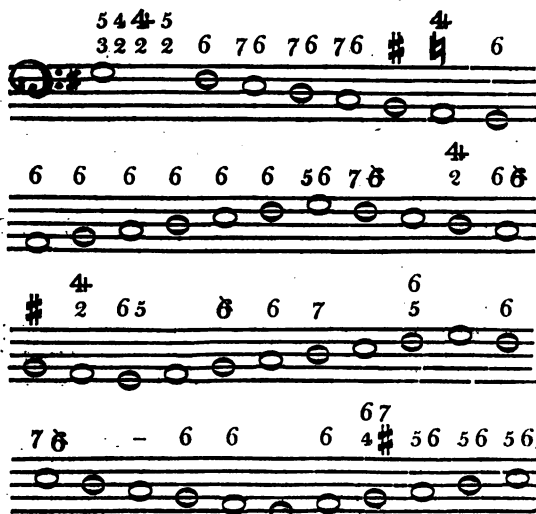
4 4 2 6 5 5 6 5 6 5

EXERCISES.

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EXERCISE XLIX.



5 6 5 6 \sharp - 6 7 6 7 6 7 6 6 6

6 7 6 5 - 6 4 3 5 6

8 \sharp 7 5 6 6 \sharp 5 9 8 6 7 6 4 3

EXERCISE L.

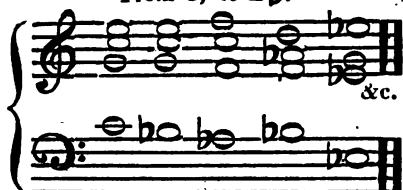
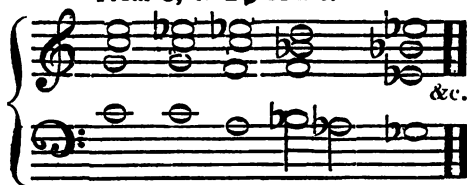
From C, to D \flat .From C, to D \flat Minor.

&c. &c.

From C, to D.

From C, to D Minor.

&c. &c.

From C, to E \flat .From C, to E \flat Minor.

From C, to E.

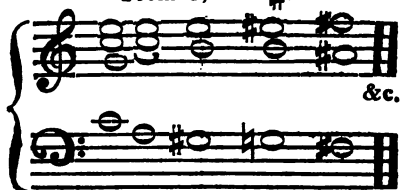
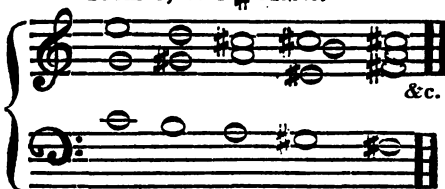
From C, to E Minor.



From C, to F.

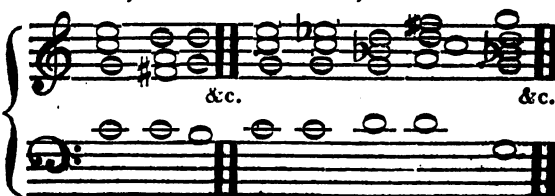
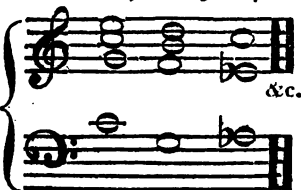
From C, to F Minor.

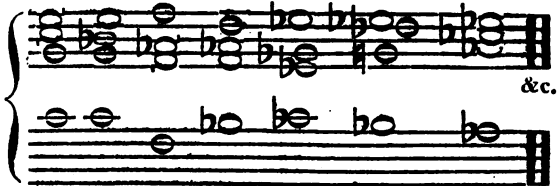


From C, to F \sharp .From C, to F \sharp Minor.

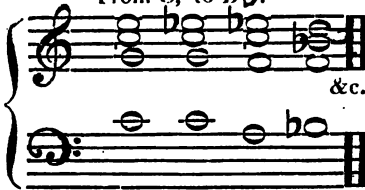
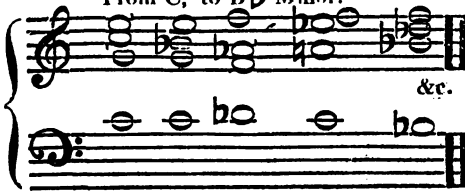
From C, to G.

From C, to G Minor.

From C, to A \flat .

From C, to A \flat Minor.

From C, to A.

From C, to
A Minor.From C, to B \flat .From C, to B \flat Minor.

From C, to B.

From C, to B Minor.



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